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WATERCOLOURS & DRAWINGS BY

Thomas Rowlandson

The Arts Council

4 ST JAMES'S SQUARE

LONDON SW1 : 1950

Preface

In 1949 Mr Gilbert Davis lent to the Arts Council for exhibition in London and in various parts of the country a selection from his remarkable collection of watercolours and drawings of the British School. Now he puts both the Council and the public still farther in his debt by the loan of 150 drawings by Rowlandson of whose work he has nearly 350 examples. This exhibition is a larger version of one already shown by the art galleries at Birmingham and Bristol.

Mr Davis must be thanked not only for his generous loan but also for writing the catalogue and notes.

PHILIP JAMES

Introduction

It should be stated for the benefit of the uninitiated, that there are, and always have been, two schools of thought regarding Rowlandson: those who dismiss him as a vulgar and not particularly clever caricaturist, and those who consider him as a great artist; not, be it noted, a great 'painter', but certainly a great draughtsman.

It is fairly obvious from this exhibition, which is less than half my collection, of Rowlandson's work, that I am a strong supporter of the second school.

If there are any who waver between the two schools, I, in my endless pursuit of Rowlandson and all that pertains to him, have never met them. It is my experience that with Rowlandson people either love him or dislike him greatly, and nowadays the lovers seem to be very much on the increase.

The essential details of Thomas Rowlandson's artistic life are that he was born in 1756, the son of a London merchant; entered the Royal Academy Schools in 1772, but interrupted his training there to visit Paris. He studied there for two years, and then returned to the Royal Academy Schools to finish a fairly complete artistic education.

I can find nothing in the records of the Royal Academy that would have precluded Rowlandson from making this fairly long break in his studies at that institution. On page 119 of the Council Minute Book it states that a student

is merely required to make three drawings or models annually to remain on the books.

The suggestion, made in a recent publication, that Rowlandson only spent some six weeks in Paris, does not tally with his obvious knowledge of that city and the French language. I have a sketch-book containing some sixty antique statue studies, many of which are described at length in excellent French in Rowlandson's own hand.

It may be noted also that I prefer to retain the long-accepted date of 1756 as the year of Rowlandson's birth. An entry in the Students' Register of the Royal Academy Schools has been quoted as sufficient reason for making his birth a year later, but I do not agree that this register is a 'carefully compiled' document. In fact the years 1769 to 1773 inclusive have obviously been entered *en bloc* at a later date from some other record, or perhaps even by guesswork, and are not part of the original register which only began to be kept with regularity in 1774.

To me, by his endless interest in all that went on around him, both in town and country, among rich and poor, in castle and cottage, in civil, military or naval life, Rowlandson is a book of his period which is as fascinating and instructive as are the diaries of Pepys or Evelyn. Rowlandson did not draw for the future, but what a wonderful general picture of his times he left behind him! It is just as such a pictorial diarist that I would like Rowlandson to be approached and appreciated, particularly by those who are meeting him for the first time.

Among my large collection of English drawings there are many other artists who undoubtedly have a much greater claim to general artistic merit, but none more vivid, more full of the essential joy of life, or more skilful in draughtsmanship than these sometimes mere 'snippets' of 'Old Rowley's' who lived his life to the full, and kept his sure touch right to the end of his seventy years, as witness his drawing of *The Band*—No. 116 in this exhibition, which we know from the watermark on the paper must have been drawn within a few months of his death in April, 1827.

Rowlandson loved people, animals and places, and even a quick glance through this exhibition will tell us much of how our people lived, ate, drank, sported, travelled and amused themselves in all walks of life in those still somewhat rough and ready times.

GILBERT DAVIS

Catalogue

1. TRAVELLERS IN A CORNISH LANDSCAPE

Watercolour, 7¾×11¼ in. Signed and dated 1806

2. KENDAL FLYING WAGON

Watercolour, 9¼×5½ in.

The same subject was drawn and etched by Rowlandson in his *World in Miniature*, published in eight monthly parts in 1816 by R. Ackermann (pl. 26). In the etching the cart is clearly labelled *Kendal Flying Wagon*.

3. COACHING THROUGH A VILLAGE

Watercolour, 6½×9¾ in.

4. ARRIVAL OF THE COACH AT BODMIN

Pen and brown wash, 10×16 in.

There is a watercolour version of this drawing in the Royal Library at Windsor Castle, and a smaller version of the same drawing in the Albert H. Wiggin Collection in the Boston Public Library, USA.

5. ARRIVAL OF THE COACH AT BATH

Watercolour, 9×5½ in.

Exhib: Victoria Art Gallery, Bath

Coll: Harcourt-Johnston

6. COACH UPSETTING ON A BRIDGE

Watercolour, 5¾×9 in.

7. SKETCHING OUTSIDE AN INN

Watercolour, 7½×12¼ in.

In all probability a self-portrait

8. BUILDING A HOUSE

Watercolour, 6×9¾ in. Watermark of 1825

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May, 1948

9. A COUNTRY FAIR

Watercolour, 5½×9½ in. Signed and dated 1816

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 48

10. MARKET DAY

Wash, 5¾×7 in.

An example of the artist's early work

11. VILLAGE SCENE

Watercolour, 6¾×4½ in.

Coll: Randall Davies

12. THE FLOUR MILL

Watercolour, 7×11¼ in.

The same subject was drawn and etched by Rowlandson in his *World in Miniature*, published in eight monthly parts by R. Ackermann in 1816 (pl. 23).

13. THE VILLAGE FORGE

Pen and wash, 5×8 in.

Engraved and published 1787

Repr: J. Grego, *Rowlandson, the Caricaturist*, 1880, Vol. I, p. 212

14. RETURNING FROM HARVEST

Watercolour, 4½×7 in.

Inscribed on the mount: *To Edwd. T. Mackerell, Esq. Dear Uncle let me beg the favour of your acceptance of this small original drawing by Thomas*

Rowlandson. I fancy it may give an additional value to the two eccentric volumes in which an attempt upon the life of the Famous Caricaturist has been perpetrated by your affectionate Nephew, Joseph Grego.

15. SUNDAY MORNING

Watercolour, 5¾×9¼ in.

An incident which the artist may have frequently witnessed during his visits to Cornwall.

16. COUNTRYFOLK RESTING

Watercolour, 5½×8¼ in.

17. CORNISH VILLAGERS AT PLAY

Watercolour, 9½×15 in.

18. CORNISH WRESTLING

Watercolour, 10¼×14½ in.

19. THE BUSY COWHERD

Watercolour, 6×9½ in. Signed and dated 1820

20. THE PIGSTY

Watercolour, 6¾×9 in. Watermark 1804

21. FEEDING THE DUCKS

Watercolour, 6×10 in.

Said to be Major Cloude's Park near Liskeard.

22. LANDSCAPE WITH MONKS

Watercolour, 10¼×14 in.

Rowlandson had possibly been looking at Richard Wilson's work when he drew this.

23. LANDSCAPE WITH WAGONS

Pen and wash, 6×9 in.

Obviously inspired by one of Gainsborough's landscape drawings.

24. THE CHURCH IN THE HOLLOW

Watercolour, $6\frac{3}{4}\times 8\frac{1}{2}$ in.

25. THE HOUSE BY THE STREAM

Watercolour, $5\frac{1}{2}\times 8$ in. Signed and dated 1806

26. RIVER SCENE

Pen and monochrome wash, $7\frac{1}{4}\times 11\frac{1}{2}$ in.

Barges being towed were a favourite subject with Rowlandson.

27. TREE STUDY

Watercolour, $10\frac{3}{4}\times 15\frac{3}{4}$ in.

Unfinished, with faint pencil sketches of horses and figures.

28. COAST SCENE WITH SHIPWRECK

Watercolour, $5\frac{3}{4}\times 9\frac{1}{4}$ in.

29. COAST LANDSCAPE WITH CASTLE

Watercolour, $8\times 11\frac{1}{2}$ in.

The careful way in which the artist tested the position of his figures in pencil is clearly illustrated in this drawing.

30. ON A ROCKY SHORE

Watercolour, $9\frac{1}{4}\times 14\frac{3}{4}$ in.

31. FORDING THE STREAM

Watercolour, $5\times 9\frac{1}{2}$ in.

An example of Rowlandson's more delicate style.

32. THE ELEPHANT AND CASTLE

Watercolour, $16\frac{3}{4} \times 10\frac{3}{4}$ in.

Repr: Thomas Burke, *English Inns*, p. 34.

About 1800. A less finished version of this subject is in the Victoria and Albert Museum, London. The 'House of God', famous temple of the fanatical Joanna Southcott (1740-1814), is next to the inn.

33. THE COCK TAVERN, FLEET STREET

Pen and wash, $9\frac{1}{4} \times 6\frac{1}{2}$ in.

Repr: A. P. Oppé, *Thomas Rowlandson*, pl. 6.

Coll: G. Bellingham Smith.

34. ST PAUL'S, COVENT GARDEN

Watercolour, 4×7 in. Titled on the verso.

The artist was eventually buried in the graveyard of this church.

35. COURT OF KING'S BENCH, WESTMINSTER HALL

Pen and pencil, $7\frac{1}{2} \times 10\frac{1}{4}$ in.

A sketch for pl. 24, Vol. I of *The Microcosm of London*.

36. PROVIDENCE CHAPEL

Watercolour, 9×15 in.

Repr: Bernard Falk, *Thomas Rowlandson*, p. 61.

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May, 1948.

Providence Chapel, in Great Titchfield Street, Tottenham Court Road, London, was a place of worship for the 'Independents', and was under the ministry of the eccentric preacher William Huntington, a converted coal-heaver who was nick-named 'Sinner-saved Huntington'. The fabric was burnt down in 1810, and on the minister being spoken to respecting its rebuilding, he is said to have observed that 'Providence having allowed the chapel to be destroyed, Providence might rebuilt it, for he would not'; in consequence the site was afterwards occupied by a timber-yard.

37. SEARLE'S BOAT-YARD

Watercolour, $8\frac{1}{4} \times 12\frac{1}{2}$ in.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 25.

Searle's boat-yard was just above Westminster Bridge, on the spot now covered by the Albert Embankment, in front of St Thomas's Hospital.

38. LONDON RIVER FERRY

Watercolour, $5\frac{3}{4} \times 9\frac{1}{4}$ in. Watermark of 1808.

39. THE ARRIVAL OF THE FERRY

Watercolour, $10\frac{3}{4} \times 8$ in.

The figure sketching in the foreground probably represents Rowlandson himself.

40. THE POOL, LONDON

Watercolour, $10\frac{1}{4} \times 14\frac{3}{4}$ in.

41. GREENWICH AND CAMBERWELL ROADS

Pen, $5\frac{1}{4} \times 7\frac{3}{4}$ in.

42. THE QUAY, BLACKWALL DOCKS, 1810

Watercolour, $11\frac{1}{2} \times 18\frac{1}{4}$ in. Watermark 1808.

Repr: J. Grego, *Rowlandson, the Caricaturist*, 1880, Vol. I, p. 20; Adrian Bury, *Rowlandson Drawings*, pl. 27.

Exhib: Antique Dealers' Fair, Grosvenor House, London, 1947.

A similar drawing, with some differences of detail, is in the British Museum.

43. AT OLD KEW BRIDGE

Watercolour, 11×17 in.

44. MAIDENHEAD BRIDGE *PLATE* 1

Watercolour, $9\frac{1}{4} \times 6\frac{1}{4}$ in.

45. OFF RAMSGATE

Watercolour, $3\frac{1}{2} \times 6$ in.

Particularly interesting for drawing of very early steamship.

46. SOUTHAMPTON RIVER

Watercolour, 7×9 in.

This is probably the remains of a drawing from the artist's sketch-book made during the 'Royal George' tour in 1772. See also No. 48.

47. PORTSMOUTH AND THE ISLE OF WIGHT.

Watercolour, 4×7 in.

48. WEST COWES, LAUNCHING A CUTTER

Watercolour, $20\frac{3}{4} \times 8$ in.

Probably drawn during the artist's tour in the Isle of Wight with Henry Wigstead to see the wreck of the 'Royal George' in 1772.

49. SAILING PARTY

Watercolour, $4\frac{3}{4} \times 8\frac{1}{2}$ in.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 49; Bernard Falk, *Thomas Rowlandson*, p. 44.

Below the original mount of this drawing was a slip of paper inscribed in a contemporary hand: *Rowlandson, Henry Wigstead and Howitt with their ladies on a tour to the Isle of Wight.*

50. FARM AT THORPE BAY, ISLE OF WIGHT

Watercolour, $5\frac{1}{4} \times 8\frac{3}{4}$ in.

51. SOUTH GATE, EXETER

Watercolour, $7 \times 9\frac{3}{4}$ in. Watermark 1804.

Repr: Bernard Falk, *Thomas Rowlandson*, p. 180.

The South Gate was demolished in 1819.

52. MILL NEAR WADEBRIDGE

Watercolour, $5\frac{3}{4} \times 9\frac{1}{4}$ in. Titled in the artist's hand.

53. CORNISH RIVER SCENE

Watercolour, $11\frac{1}{2} \times 19$ in.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 42.

Coll: Sidney L. Phipson.

54. A CORNISH CASCADE

Watercolour, $7\frac{1}{4} \times 10\frac{3}{4}$ in.

55. MARKET DAY, ABERYSTWYTH

Pen and wash, $5\frac{3}{4} \times 8\frac{1}{2}$ in. Inscribed: *Market day at Aberistwith.*

56. MONMOUTH

Watercolour, 6×16 in. Titled in the artist's hand.

57. A VIEW NEAR CHESTER

Pen and wash, $11\frac{1}{4} \times 18$ in.

58. STOWE GARDENS

Watercolour, $11 \times 16\frac{3}{4}$ in.

Repr: R. H. Wilenski, *English Painting*, p. 169.

Exhib: Antique Dealers' Fair, Grosvenor House, London, 1947.

59. THE GARGOYLES

Pen and wash, $8\frac{1}{2} \times 7$ in. Watermark, 1822.

Rowlandson may have been recalling the gargoyles of Notre-Dame in Paris, seen in his youth.

60. IN THE TUILERIES GARDENS

Watercolour, $10\frac{3}{4} \times 15\frac{3}{4}$ in. Inscribed in the artist's hand: *The Gardens of the Thuilleries, Paris.*

At least two other versions of this unfinished drawing are known; the more finished is now in America.

61. LOOEN, NEAR GHENT

Watercolour, 10¾×16¼ in. Titled by the artist.

Coll: Harcourt Johnstone.

A fairly early drawing which shows a slight Bruegel influence.

62. DÜSSELDORF

Watercolour, 10¾×16½ in.

Inscribed in the artist's hand: *The Palace and Picture Gallery at Dufseldorff.*

On the verso is a long description in the artist's hand as follows:
Dufseldorff. Twenty-six miles below Cologne, on the east banks of the Rhine stands the City of Dufseldorff, in east Long 6.20 lat 51.15. It is a large handsome city capital of the dutchy of Berg in the circle of Wesphalia and subject to the Elector Palatine. The town takes its name from the little river Dufsel which here unites its streams with the Rhine. It was formerly an imperial city and had a much better trade than at present when the channel of the Rhine lay under its Walls, but vefsels cannot now come so close. They have three great markets for corn every week, where great quantities are bought up and exported. The town is neatly built and well fortified, but has no suburbs. The citadel consists of two royal bastions faced with brick which command the Rhine, and cover the city on that side. The Collegiate church of S. Martin is a handsome structure remarkable for the tombs of the ancient dukes of Julieres and Berg. They had formerly a small university, but have now only a seminary for poor scholars under the direction of the Jesuits whose college is esteemed a very fine building. The elector resides here sometimes in a palace not so remarkable for its beauty as for one of the finest galleries of pictures in all Europe. This gallery is divided into four clafses, the first consists of pictures done by Rubens, the second by such as were drawn by some of the most eminent Flemish painters, particularly those of Vandyke, the third contains some pieces done by the ablest painters of Italy: the fourth is adorned with the Works of chevalier Van der Werf a Dutch painter who has equalled all the Flemish painters in beauty of design and colouring, the fifth which is the richest consists of choice pieces done by Raphael, Julio Romano, Guido, Titian, Paul Veronese, Corregio Albano, Rubens, Vandyke, Rembrandt and several others. There are

also some statues of marble and brass taken from the most perfect models in Italy. Before the palace there is an equestrian statue of John William elector Palatine that great protector of art.

63. THE PURSUIT *PLATE 2*

Watercolour, 10¼×16 in.

Engraved and published March 1, 1791.

64. HUNTING SCENE

Watercolour, 8¼×11 in.

Repr: W. Shaw Sparrow, *British Sporting Artists*, p. 152 (in colour).

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May, 1948.

65. RESTING HORSES

Watercolour, 8½×11¼ in. Unfinished.

Coll: Henry Reitlinger; L. G. Duke.

66. YORK RACES

Watercolour, 5¾×9¼ in.

67. A HORSE SALE AT HOPKINS REPOSITORY, BARBICAN

Watercolour, 10½×15½ in.

68. THE DUKE OF GRAFTON VIEWING HIS STUD *PLATE 3*

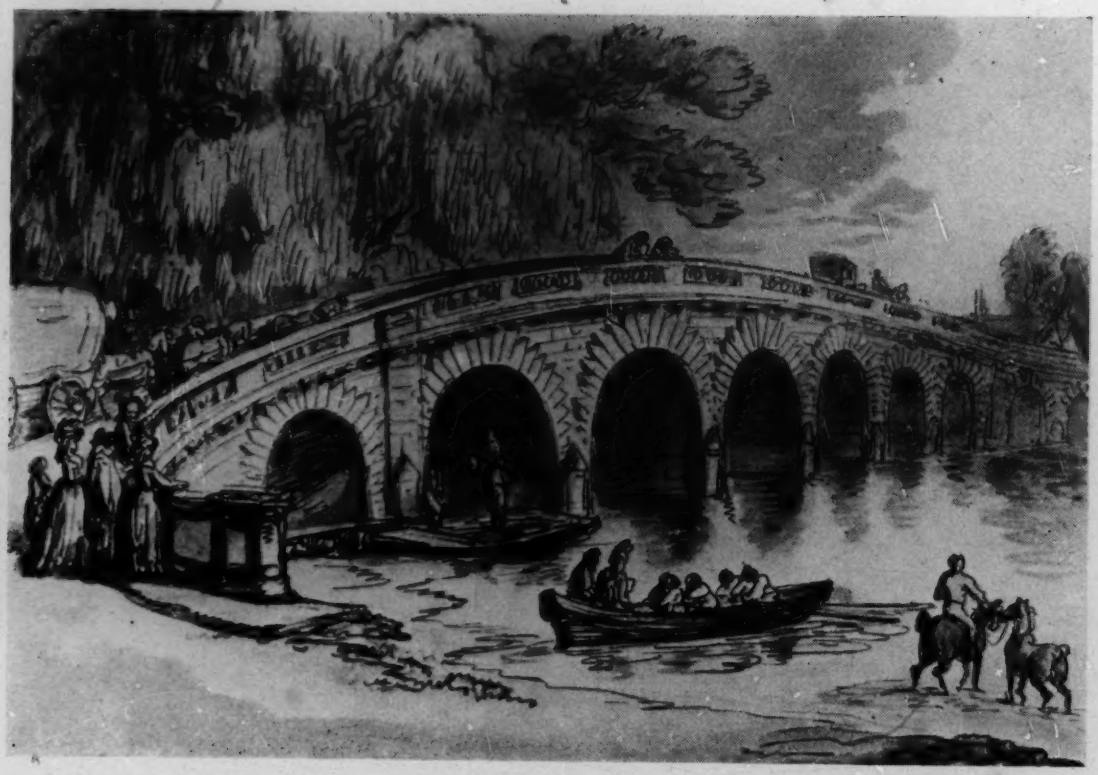
Watercolour, 6×9½ in. Titled in the artist's own hand with 'stud' misspelt 'studd'.

Repr: Daily Mail Ideal Home Book, 1948–9 (in colour); Bernard Falk, *Thomas Rowlandson*, p. 125.

The error of a double consonant at the end of a word was frequent with Rowlandson. *Vide* No. 93.

69. REVIEW IN THE MARKET-PLACE, WINCHESTER

Watercolour, 11½×17½ in.

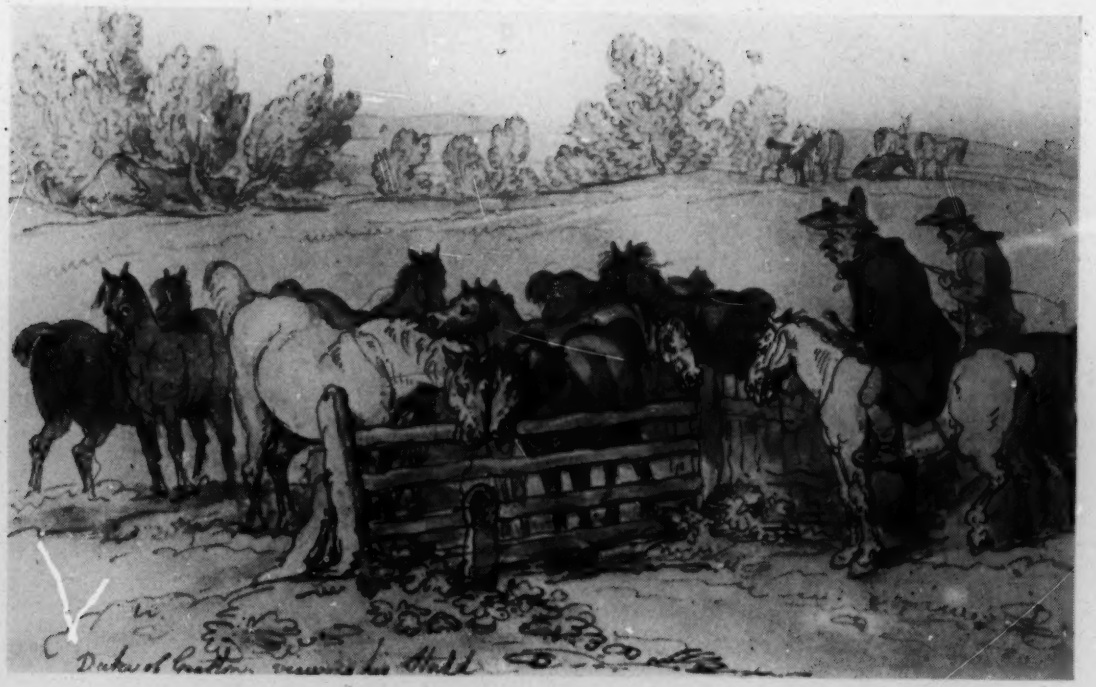


1 Maidenhead Bridge

No. 44

2 The Pursuit

No. 63



3 The Duke of Grafton viewing his Stud

No. 68

4 The French Ordinary

No. 143

5 A French Frigate

No. 123

ô Scene Galante

No. 104

7 A 'Varsity Trick—Smuggling In

No. 105

8 The Registry Office

No. 97

70. THE BARRACK ROOM

Watercolour, $3\frac{3}{4} \times 4\frac{3}{4}$ in.

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May, 1948.

71. SURREY YEOMANRY HELMETS

Watercolour, $3\frac{1}{2} \times 9$ in. Titled in the artist's hand.

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May, 1948.

72. SOLDIERS RESTING IN HYDE PARK

Watercolour, 5×7 in.

73. SOLDIERS CAROUSING

Watercolour, $6 \times 7\frac{3}{4}$ in.

74. THE PASSING OF THE GUARD

Watercolour, $5 \times 7\frac{1}{4}$ in.

75. TROOPS EMBARKING

Watercolour, $4\frac{1}{4} \times 6\frac{3}{4}$ in.

Coll: Desmond Coke.

76. SCOTS GREYS AT WATERLOO

Watercolour, $9\frac{1}{2} \times 14\frac{3}{4}$ in.

Bears an unidentified collector's mark.

77. FRENCH PRISONERS UNDER ESCORT

Watercolour, $5\frac{3}{4} \times 9$ in.

78. CAVALRY AT A WATERING PLACE

Watercolour, $6\frac{1}{2} \times 8\frac{3}{4}$ in.

79. THE DISBANDED SOLDIER

Watercolour, 8×11½ in.

80. THE SOLDIER'S RETURN

Watercolour, 4¼×5¾ in.

81. CHELSEA PENSIONERS

Watercolour, 4½×7 in.

Coll: Deglatiny (bears his mark).

82. GEORGE III LAUNCHING A FRIGATE AT DEPTFORD

Watercolour, 12¾×19 in.

A more finished drawing of the same subject, enlarged on the right, is in the Victoria and Albert Museum.

83. THE PRESS GANG

Watercolour, 7¼×10½ in.

84. AFTER VAN DER VELDE

Pencil, 4¼×5¾ in.

An unusual facet of Rowlandson's work.

85. THE LORD OF THE MANOR

Watercolour, 6¾×9½ in. Inscribed in the artist's hand: *The Lord of the Manor Receiving his Rents.*

86. LORD CARDIGAN AT HOME

Watercolour, 5¼×8¼ in. Inscribed: *LORD CARDIGAN makes preparations to attend his Majesty's Levee.*

Probably represents James Brudenell, 5th Earl Cardigan (1725-1811), Governor of Windsor Castle and Keeper of the Privy Purse.

87. A NOBLEMAN IMPROVING HIS ESTATE

Watercolour, 8×11¼ in.

Another version of this drawing is in the collection of Edward Croft Murray, Esq.

88. THE DUKE OF BEAUFORT AND HIS CREDITORS

Watercolour, 12×8¾ in. Signed and dated 1807.

89. FESTIVITIES AT HAM HOUSE

Pen and wash, 10½×18½ in. At the top of the drawing is written in the artist's hand: *Lord Dysart.*

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 36.

This probably represents the sixth Earl of Dysart entertaining his tenants in the meadows beyond the terrace and entrance gates to Ham House. The sixth Earl was responsible for placing the statue of the river god, Father Thames, and the two stone pineapples. Another version of this scene with the house less prominent, but the figures more so, is in the possession of Peter Jones, Esq, who has bequeathed it to the Victoria and Albert Museum to hang at Ham House.

90. MEETING AT BATH

Watercolour, 6×9¼ in.

91. A MORNING VISIT

Pen and watercolour, 6½×9 in. The signature is false.

Exhib: Exhibition of English Manners and Humour, Paris 1938; RBA Winter Exhibition, London, 1948.

Coll: Randall-Davies.

92. IN THE MALL

Watercolour, 4½×7¼ in.

93. A TOWN BRED BRAT

Watercolour, 6⅞×5¼ in. Inscribed in the artist's hand: *A Town Bred Bratt.*

94. AFTER THE BALL

Watercolour, $7\frac{3}{4} \times 10\frac{3}{4}$ in. Signed and dated 1798.

Exhib: RBA Winter Exhibition, London, 1948.

Coll: Walter Turner.

95. MUSIC AND CARDS

Watercolour, $5\frac{1}{4} \times 8\frac{1}{2}$ in. Signed.

96. CONNOISSEURS IN A STUDIO

Watercolour, $5\frac{3}{4} \times 9\frac{1}{4}$ in.

97. THE REGISTRY OFFICE *PLATE 8*

Watercolour, $9 \times 13\frac{3}{4}$ in.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 29; Bernard Falk, *Thomas Rowlandson*, p. 61.

Exhib: Antique Dealers' Fair, Grosvenor House, London, 1947.

98. CHAIRING THE NEW MEMBER

Watercolour, $4\frac{3}{4} \times 7\frac{1}{4}$ in.

A drawing for pl. 16 in the *Dance of Life*, published by Ackermann in 1817. (See p. 239.)

99. THE DOCTOR'S VISIT

Watercolour, $6\frac{1}{2} \times 4\frac{3}{4}$ in.

Rowlandson made many drawings of this subject—evidently a favourite one with him.

100. PRESENTING THE BILL

Watercolour, $6\frac{1}{4} \times 8\frac{3}{4}$ in. Signed and dated 1792.

101. CHARMER AND BEAUX

Watercolour, $5\frac{3}{4} \times 9$ in.

102. THE LOVE LETTER

Watercolour, $8\frac{3}{4} \times 7$ in.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 62.

Coll: Lord Farnham.

103. THE ELOPEMENT

Watercolour, 11×8 in. Signed and dated 1792.

104. SCENE GALANTE *PLATE 6*

Watercolour, $13 \times 10\frac{1}{2}$ in.

There is a Rowlandson etching of the same subject in the British Museum, entitled *The Panting Lover*. Aquatinted by S. Alken. Published May 1, 1786, by J. Phillips, No. 164 Piccadilly.

105. A 'VARSITY TRICK—SMUGGLING IN *PLATE 7*

Watercolour, $11\frac{1}{4} \times 8$ in.

Another version of this subject is reproduced in A. Hamilton Gibbs, *Rowlandson's Oxford*, p. 45.

106. MISTRESS AND MAID

Watercolour, $3\frac{1}{2} \times 4\frac{1}{4}$ in.

107. PUNCH AND JUDY

Watercolour, $6\frac{1}{4} \times 9\frac{3}{4}$ in.

Repr: Bernard Falk, *Thomas Rowlandson*, p. 125.

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May 1948.

Unfinished.

108. STROLLING ACROBATS

Watercolour, $9 \times 12\frac{1}{2}$ in. Signed.

Repr: Masters of Watercolour Painting, The Studio, 1922-3, pl. IX; Apollo, February 1948.

Coll: Victor Rienaecker.

For some years was wrongly entitled 'Entrance to Vauxhall Gardens'.

109. FALSTAFF AND DOLL TEARSHEET

Watercolour, 11×13 in. Titled in the artist's hand.

An example of Rowlandson's rare drawings of Shakespearean characters.

110. THEATRE SCENE

Watercolour, 5¾×9¼ in. Signed.

This is not a sketch for any of the theatre scenes in *The Microcosm of London*.

111. MRS SIDDONS REHEARSING

Watercolour, 12¼×9 in.

The other figures are possibly Mrs Siddons' father, the elder Kemble, and Hudson, the actor.

112. MADAME CATALANI

Watercolour, 9×7¼ in. Inscribed: *Madame Catsqualani*.

Repr: A. P. Oppé, *Thomas Rowlandson*, pl. 72.

Coll: Archibald Russell (bears his mark).

113. BEHIND THE SCENES

Watercolour, 5¼×8¾ in.

114. CONCERTO SPIRITUALE

Watercolour, 7¾×6½ in. Titled and inscribed: *Mefsres Bock and Abel*—two well-known musicians of the period.

115. DR BOTHERUM, THE MOUNTEBANK

Watercolour, 14½×17½ in.

Published as a print, March 6, 1800.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 54.

116. THE BAND

Pen and ink, 4½×7 in. Watermark 1826.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 56.

This drawing must have been made within a few months of Rowlandson's death in his 71st year.

117. CAPTAIN BARCLAY'S WALKING MATCH

Watercolour, $9\frac{1}{4} \times 5\frac{3}{4}$ in.

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May, 1948.

Captain Robert Barclay's Walking Match against time at Newmarket, July 12, 1809—The Finish. Rowlandson probably saw this match sometime during its progress, as he drew several versions of the subject.

Extract from the Regimental Records of the Royal Welch Fusiliers: *Captain Robert Barclay, who joined the 23rd as Second Lieut. on September 10, 1803, performed one of the most remarkable feats ever recorded in the annals of pedestrianism, having walked one thousand miles in one thousand successive hours at the rate of one mile in each hour. This extraordinary performance commenced on Wednesday the 31st May, 1809, at 12 midnight. Captain Barclay walked half a mile from the 'Horse and Jockey' across the Norwich Road up the Heath at Newmarket and returned; the wager was for one thousand guineas, and there were often one thousand spectators present.*

118. THE BOXING MATCH

Watercolour, $11\frac{1}{4} \times 9\frac{1}{2}$ in. Signed and dated 1806.

Repr: J. Grego, *Rowlandson, the Caricaturist*, 1880, Vol. II, p. 63.

119. WIG SNATCHING

Pen and wash, $5\frac{3}{4} \times 9\frac{1}{4}$ in.

Said to have been in the collection of Sir Joshua Reynolds.

120. ATTACKING THE NIGHT WATCHMAN

Watercolour, $7\frac{1}{2} \times 5\frac{3}{4}$ in.

Repr: Adrian Bury, *Rowlandson Drawings*, pl. 24.

121. 'LET ME COME AT HIM'

Watercolour, $8\frac{1}{4} \times 11\frac{1}{2}$ in. Signed and dated 1786. Titled in the artist's hand.

122. MRS BUNDLE IN A RAGE

Watercolour, $7\frac{1}{2} \times 10\frac{3}{4}$ in. Inscribed in the artist's hand: *Mrs Bundle in a Rage, or Too Late for the Stage.*

Engraved 1809.

Repr: Old Watercolour Society's Annual Volume, XXV, 1947, pl. XVI, p. 22.

Exhib: Early English Watercolours, Birmingham 1938.

Coll: Walter Turner.

Rowlandson may have actually witnessed this incident, as there is a thumbnail sketch of the same scene in the British Museum.

123. A FRENCH FRIGATE *PLATE 5*

Watercolour, $10\frac{1}{2} \times 8\frac{1}{4}$ in. Inscribed in the artist's hand on the original mount: *A French Frigate Towing an English Man-o-War into Port.*

Exhib: Thomas Rowlandson Loan Exhibition, Ellis and Smith, London, May 1948.

Coll: Hugh Revely (bears his mark).

124. THE MISER LYING IN STATE

Pen and wash, $9\frac{1}{4} \times 13\frac{3}{4}$ in. Inscribed: *The Miser Laying in State. Prodigal Heir Apparent.*

125. THE ASTRONOMER

Watercolour, $10\frac{3}{4} \times 9\frac{1}{2}$ in.

126. THE BOAT-BUILDER

Watercolour, $5\frac{3}{4} \times 9$ in.

127. THE SWEEP

Watercolour, $11\frac{1}{4} \times 9$ in. Inscribed in the artist's hand: *Sweep, Sut, Hoa.*

128. THE CARRIER

Watercolour, $7\frac{1}{2} \times 5\frac{3}{4}$ in. Titled.

129. THE DUST CART

Watercolour, $5\frac{1}{2} \times 9\frac{1}{4}$ in.

This shows how little some aspects of town life had altered up to the beginning of this century.

130. FOUR GENERATIONS

Pen and watercolour, $8 \times 10\frac{1}{2}$ in.

Repr: 'Daily Mail' Ideal Home Book, 1948–9.

131. FESTIVE MONKS

Watercolour, $3\frac{1}{2} \times 4\frac{3}{4}$ in.

An example of Rowlandson's shorthand style.

132. TYPES OF LAUGHTER

Pen, $8\frac{3}{4} \times 7$ in. Watermark 1825.

Many comments in English and Latin in the artist's hand; also a list of different types of laughers. Rowlandson had obviously seen sketches by Leonardo da Vinci.

133. COMIC HEADS

Watercolour, $9 \times 5\frac{3}{4}$ in. The titles are in the artist's own hand.

134. (*a*) GROTESQUE HEADS

Pencil, 9×12 in.

(*b*) MILKMAN AND MILKMAID

Pencil and pen, $6\frac{1}{2} \times 9\frac{1}{4}$ in.

(*c*) TREE STUDY

Pencil, pen and watercolour, 9×12 in.

Contrasts to show how Rowlandson usually worked. Starting with pencil, then pencil and pen, and finally finishing with pencil, pen and watercolour.

135. PORTRAIT OF A MAN

Pen and watercolour, 11¾×7¼ in.

136. PORTRAIT OF A LADY

Watercolour, 15×9¼ in. Inscribed in pencil: *Josephine.*

It has been suggested that this may be a portrait of Josephine Beauharnais whom Rowlandson may have seen in Paris, but such an attribution is only conjectural.

137. AT THE BLACK SWAN

Watercolour, 9½×6½ in.

Repr: F. Gordon Roe, *Rowlandson, The Life and Art of a British Genius,* pl. 30.

138. PORT WINE MADE IN ENGLAND

Watercolour, 4×7 in.

139. YOUNG PICKLES

Watercolour, 11×8¾ in. Inscribed: *Young Pickles making too free with the preserves.*

140. THE DINING CLUB

Pen and wash, 5¼×7¼ in.

An example of Rowlandson's earlier manner.

141. THE SERVANTS' DINNER

Watercolour, 11×16¾ in. Signed and dated 1806.

A similar drawing, with minor differences, is in the Metropolitan Museum of Art, New York.

142. A GOOD MEAL

Watercolour, 11½×9¼ in.

Repr: Adrian Bury, *Rowlandson Drawings,* pl. 61.

143. THE FRENCH ORDINARY *PLATE* 4

Watercolour, 8×13¼ in.

Engraved and published May 30, 1810.

Lit: J. Grego, *Rowlandson, the Caricaturist*, 1880, Vol. II, p. 188.

Repr: *'Daily Mail' Ideal Home Book*, 1948–9 (in colour); Bernard Falk, *Thomas Rowlandson*, p. 53.

144. (*a*) RAG FAIR

Pen and watercolour, 4¼×7 in.

On the verso is a Coffee House interior.

(*b*) RAG FAIR

Pen and watercolour, 4¼×7 in.

On the verso is a rural scene with figures.

145. ASSES' MILK

Watercolour, 6½×8 in. Dated 1809. Titled in the artist's hand. Signature of doubtful authenticity.

146. MONKEY ISLAND

Watercolour, 9×13 in. Signed, titled and dated 1806 in the artist's hand.

Several versions of this drawing were made by Rowlandson.

147. THE GARDEN OF EDEN

Watercolour, 6×9½ in. Signed and dated 1806.

148. APOLLO AND THE MUSES

Watercolour, 8¼×14 in.

Repr: A. P. Oppé, *Thomas Rowlandson*, pl. 54.

Coll: Henry Harris.

149. THE CHERUBS

Watercolour, 5¾×8 in. Signed.

Probably copied from an Italian old master drawing.

150. MERCURY AND THE THREE GRACES

Watercolour, 4×5½ in.

A drawing which shows that the artist was not always idle during his early days in the Royal Academy Life School, from which he was once nearly expelled by Moser for disturbing the model with a pea-shooter.

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